

Saint Aloysius Church

The Old and the New

By

Right Reverend John M. Doyle, P. A., LL. D.

Pastor

1930

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DETROIT



MOST REVEREND MICHAEL JAMES GALLAGHER, D. D.

Bishop of Detroit



FOREWORD

PROBABLY no one who has not passed through the experience can fully appreciate the task that a pastor assumes when he undertakes the construction of a church building. While it is essentially a labor of love—with the glory of God as its chief end—there are incidental to it numerous and practical details that make of such a project a much greater responsibility than is generally realized. Usually, from the inception of the idea to the final step in its execution, there are years of firm application required. There is not only the vital problem of financing to consider seriously and to solve, but also the architectural conception and planning, and the placing in responsible hands of the actual construction; in addition to these and other matters of similar weight, there are many unexpected situations that inevitably arise during the erection that demand almost continuous presence and instantaneous decision in order to maintain the progress of the work.

In this particular instance of the new St. Aloysius, there were present all of these conditions, and further complications and limitations that added greatly to the pastor's burden. In the beginning he was confronting, although this was not commonly known, condemnation of the old structure by the authorities and the necessity of either restoration or rebuilding without delay, irrespective of general or local conditions; there was also the natural desire to respect as far as possible the tender sentiment attached to the old and historic St. Aloysius on the part of many of its worshipers.

Following the decision to rebuild and preparatory to the razing of the old building, there arose for immediate attention the important point of greater seating capacity, a problem made more difficult by the limited and set dimensions of the site. This fundamental question led to the happy conception of the "well" idea that gives to the new church an accommodation equal to that of at least three ordinary floors. In its early stage the plan was purely a nebulous one. Its origin was in a passing thought of the pastor as he knelt, during the Holy Year of 1925, above the miraculously preserved body of St. Charles Borromeo in Milan, plainly visible below the main floor of the Cathedral and protected by a circular railing. However, even after this fortunate solution of the seating problem not all of those interested were able at that time to visualize completely or satisfactorily this departure from the conventional interior. Of course, today, in the actual realization of the plan, its simplicity and effectiveness are, I feel certain, readily appreciated by all who visit the church.

The research found necessary during the several years on the part of the pastor and those associated with him was, I can say in the light of definite knowledge, most extensive. In adopting this plan it was not merely a case of something new in our diocese, but, as far as we could learn, of a design untried elsewhere in this country or in any other. Courage and foresight were required on the part of the pastor. Not only did the unproved have to be made practical in its ultimate expression but this result had to be above reasonable criticism, so that out of it would come a structure worthy of its purpose and satisfactory to present and future generations; above all, it had to be traditionally Catholic. It was with this thought in mind that we decided, early and definitely, against any plan influenced by the widespread tendency toward commercialization, either to change to a less costly site, or to erect a combination of church and office building under one roof.

It is not necessary for me to emphasize now how well—how exceedingly well—various conditions and problems were met. All who enter the portals of the new St. Aloysius must be profoundly impressed with the manifest success of their solution. Out of such has come, I feel, a distinctive addition to our diocesan structures, and not that alone, but, within its own peculiar measure, a contribution to ecclesiastical architecture in this land.

Situated in the heart of a modern city, where the longing of the immortal soul for its Creator is so apt to be dimmed by man's ceaseless toil for material gain, the new St. Aloysius stands as a fitting dwelling for the perpetual presence of Our Lord and Savior, and as a constant reminder to the hurrying world of our inevitable approach, for weal or for woe, to eternal destiny; it daily provides convenience and consolation to our Catholic people, and, finally, it is a tribute to the fruitful devotion of its pastor, Monsignor Doyle, in whose faithful care the structure was conceived, arose and saw completion.

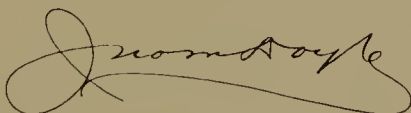
*+Michael J. Gallagher
Bishop of Detroit*



Dedication

THIS LITTLE BOOKLET is dedicated to those many thousands of devout Catholics in Detroit and the world over, who during the year think it worth while to enter the portals of St. Aloysius Church in order to assist at the Holy Sacrifice of the Mass, to partake of Holy Communion, to attend the daily Lenten Services, to receive the Sacrament of Penance, to meditate upon Christ's Sorrowful Way of the Cross, perhaps only to pay a little visit to our Blessed Lord veiled under His Eucharistic Presence in the silence of the Tabernacle, or to adore Him where He abides in daily exposition upon our altar for the consolation of all.

*"Art builds on sand; the works of pride
And human passion change and fall;
But that which shares the life of God
With Him, surviveth all."*

A handwritten signature in dark ink, appearing to read "James Doyle". The signature is fluid and cursive, with a large initial "J" and a long, sweeping underline that extends to the right.

Pastor

This Booklet—Its Purpose

To recall a past and interesting age in "Everybody's Church" and to explain the many unique features of the new structure

WE FEEL, and to a certain extent know—through the numerous inquiries we have had already—that many will be interested in a general description of the new St. Aloysius Church, particularly of

practical alliance with architecture and craftsmanship—a subject that, though of extreme interest to the student, is beyond the purpose and scope of this passing pamphlet.



RIGHT REVEREND MONSIGNOR
JOHN M. DOYLE

the physical and decorative aspects of the building and their mystical meaning. It would, of course, take more space than this booklet could reasonably command to convey fully every exact detail that marks the work of the various artists, and the striking symbolism in all of its significance. To do so would necessarily have involved an exhaustive survey of ecclesiastical and traditional art, and its

This is for a very definite reason. Our desire is deliberately to avoid any tendency toward technical and artistic description, but rather, after months of study and research, to present an easily understood though accurate and comprehensive picture of the new church. We wish not alone to acknowledge the existence of those tender memories dear to the older worshipers at St. Aloysius—and to this end we have recalled, in a somewhat lighter vein, outstanding incidents of an interesting nature—but we have, primarily, intended to make, with the aid of this brief descriptive work, even a casual visit to the new church one of more understanding interest.

It is also our hope that this added knowledge, for much of which we have drawn freely on recognized authorities, will, if nothing more, bring to those who enter the doors of the new St. Aloysius a realization of how appropriately Holy Mother Church has associated the beauty of surroundings with the creation of proper spiritual emotion, so that through adequate material expression and environment there are provided—to God's eternal glory and for man's redemption—a suitable housing for, and an appreciation of, the Real and Supreme Sacrifice. —The Author.

Saint Aloysius

The Historic Old Church

*"So fleet the works of men, back to their earth again,
Ancient and holy things fade like a dream."*

—KINGSLEY

A LINK that for considerably more than half a century bound old Detroit and the new, at least in sentiment, was broken when the old St. Aloysius Church was razed in April of 1930 to make way for the present magnificent structure, which will stand through the centuries, a monument to Catholicism in Detroit. The new St. Aloysius—in several ways unique among the churches in the United States—bespeaks Catholic Detroit, proud of its religion!

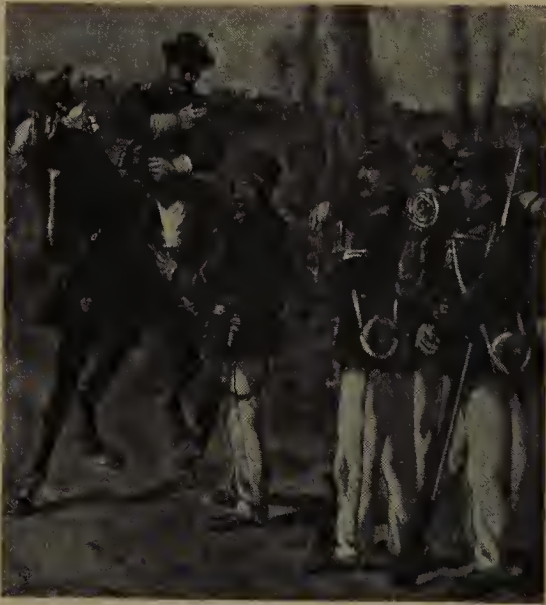
The St. Aloysius of an earlier day was dedicated in 1861 as the Westminster Presbyterian Church. It was purchased in the spring of 1873 by Rt. Rev. Casper H. Borgess, D.D., then Bishop of Detroit, for the sum of \$25,000.00, and an additional \$12,000.00 was spent on improvements. The first Catholic service was held on August 24, 1873, when the church took the name of St. Aloysius. The priest's house, which originally adjoined the church, was purchased by



OLD ST. ALOYSIUS CHURCH AND RECTORY

Bishop Borgess for \$15,000.00. The church had a seating capacity of 728, but in 1880 approximately 400 people attended each service. The church property was then valued at \$52,000.00.

The parish boundaries included that part of the city bounded on the north by the alley between Columbia and Elizabeth Streets, on the east by Randolph Street, on the west by Third Street, and on the south by the Detroit River. Today there are practically no boundary lines and the parish includes all downtown Detroit.



CIVIL WAR DAYS

The bells of the old church rang out as the First Michigan Regiment under Col. O. B. Wilcox marched for the South in answer to the call of the immortal Lincoln. It stood guard on Washington Avenue before the first street railway was built in Detroit, before the first public library opened its doors at the Old Capitol School that stood at the corner of Griswold and State Streets, where now nearly all Detroit apparently gathers daily to board the city cars.

Preceded City Hall

St. Aloysius Church existed before the cornerstone of either the city hall or the

old public library was laid, before the first telephone was installed in the city, before the completion of either Harper or Grace Hospitals, before the purchase of Belle Isle, before the opening of Grand Boulevard that now encircles the geographical center of our city. It was older than the first train that came into the old Fort Street depot—older than most things that are now looked upon as a part of the real old Detroit of happy memory.

In the earlier days the old church stood in a picturesque setting, its well kept lawns adding to its beauty as well as to its air of aloofness from all things material. Its high picket fence, too, was in keeping with the high boots, the silk hats, the hoop skirts and the stately carriages of that day when St. Aloysius was young and buoyant. No one then thought of such a thing as a horseless carriage. For Washington Boulevard was not always what it is today. Although originally laid out as a thoroughfare 200 feet wide, only a small, narrow driveway, 30 feet in width, extended down the center of the avenue, for the use of the traffic of its day. The boulevard, known then as Washington Avenue, also was lined with thickly planted elms—the pride of Detroit.

The quaint little white cottage adjoining the church, on the site of the present Chancery Building, served as a rectory. It still lives in the memory of many Detroiters. It was here that the Rev.



OLD WASHINGTON AVENUE

Ernest Van Dyke, scion of one of the city's oldest families and son of one of its early mayors, came as a young man, destined to remain nearly half a century as parish priest—a term of service seldom equalled in the annals of the Church. Here Father Van Dyke saw the small town develop into a great city.

Beloved Padre

The memory of this lovable, gentle padre will live long in the hearts of the people of old St. Aloysius. While Father Van Dyke lived to bear the honored title of Monsignor, he still loved to be called "Father Van." As pastor of St. Aloysius Church, Father Van Dyke could sit on the front porch of the cottage rectory and watch the sail boats come down the Detroit River, his view unobstructed the entire way. And as Father Van Dyke saw the sailing vessels proudly enter port, so the present pastor of St. Aloysius, sitting on the loggia of the eighth floor in the Chancery Building, which now serves as the rectory, may look down upon the rush and roar of a great metropolis of which Father Van Dyke never dreamed, and note the great progress of the city by watching the airplanes from Selfridge Field, often in formations of fifty-four "traveling on, it would seem, in the dim twilight, direct to the moon!"

From the very day of its inception, St. Aloysius Church was always "Every-

body's Church," drawing Catholic people from all sections of Detroit and other cities, until it finally housed a most cos-



RIGHT REVEREND MONSIGNOR
ERNEST VAN DYKE

metropolitan congregation. The old church was always noted for its music, and in the early days of its existence members of almost all the other churches in the city, at one time or another, attended its



VIEW OF DETROIT RIVER FROM CANADIAN SHORE

services, attracted by its choir. Great singers like Schumann-Heink and John McCormack, when in town, worshiped at its altars.

Church of Tourists

As the city developed and its congregation scattered to the four corners of the Greater Detroit, St. Aloysius Church found its worshipers among the residents, guests and employees of the hotels. From the workshops and the offices of modern Detroit's skyscrapers came many other thousands to worship at its altars, came the tourists and shoppers and men and women from all walks of life—from the mansions of the city as well as from the poorest abodes. Passing its always open doors, the multitude heeded its ever present invitation to enter and pray, to kneel devoutly in the quietude of a hushed religious environment, to seek spiritual solace before its altar, and to receive momentary relief from the hustle, bustle and turmoil of life, by a



A FAMILIAR SIGHT

few moments' meditation and prayer. The old church was never empty. Its venerable portals, well worn by the constant footsteps of the passing throng, gave proof of the fact that many thou-

sands of pious devotees sought within "that peace which the world cannot give"—that surcease from the grinding toil of the business world that brought a benediction.

St. Aloysius Church became widely known for its Lenten noonday services. Here downtown Detroit worshiped by thousands. The first noon-day services—March 8, 1916—much in the way of an experiment, met with instant success. The sermons were preached by the Very Rev. Cyprian Abler, a Capuchin Monk, now stationed in New York City.

The Last Service

"Ite Missa Est"—"Go, the Mass is ended"—the words of the priest at the close of the Mass celebrated in St. Aloysius Church on Easter morning, April 20, 1930, marked the end of the historic old structure that stood sentinel on Washington Boulevard for almost 70 years. As the stately old church was the pride of the boulevard, so the new St. Aloysius rises, a proud addition to the development of the thoroughfare. "The King is dead; long live the King."

Religious Home of Thousands

But no canvas absorbs color like memory. And so, "the leaves of memory seemed to make a mournful rustle" as the old landmark fell. Thousands of men and women still living in Detroit were born into the spiritual life at its baptistry, and other thousands have started on that last long journey to eternity from its altar. Festive wedding parties without number gathered at the old church, brides of war days, as well as those of the brighter days that followed. Its children, now mothers and grandmothers, fathers and grand-

fathers, were confirmed at its altars and here some of its sons have celebrated their first Mass. Tender memories were intertwined with the old church. The scene of sadness and of mirth, of memories that will outlive even the wintry blasts of time, St. Aloysius Church carved for itself a place in the heart of old Detroit. There was, of course, a note of mournful farewell connected with the passing of the time-honored structure, but it was not a note of sadness. The old St. Aloysius Church died, but only to rise in a great Alleluiah, welcoming the new St. Aloysius of which Detroit may well be proud.

Many years ago there were other substantial buildings on the boulevard, the property of the Catholic Church. The bishop's house across the way from the old church was in its day one of the handsomest of the earlier substantial homes of the city. The sale of this land, a few years ago, made possible the episcopal residence in Palmer Woods and the new Chancery Building on the old rectory site. When Bishop Gallagher built the latter structure over six years ago—to house the headquarters of all diocesan activities—it was the first building of its kind in the United States. Today, with the new church adjoining, it stands a double tribute to his foresight and acumen.

St. Aloysius School

A word here should be mentioned about the old St. Aloysius Parochial School. This was located a block away on Park Place, facing Times Square, and it was under the direction of the Sisters of Charity of Cincinnati, Ohio. This famous school had a long and

honored existence and sustained a record of scholastic excellence that placed it in the foremost ranks of academic institutions.

With the growth of Detroit and the disintegration of home life in the downtown district it was found necessary to discontinue the school and to sell the property. On its site today stands a large structure representative of the modern age, but the spirit of that old parochial school still thrives.

As old St. Aloysius Church was crowded to capacity at the final Homecoming services that last Easter Sunday morning, so a greater congregation gathered when the new church was dedicated on Columbus Day, Sunday, October 12,



SUNDAY AFTERNOON

1930. That those who were born within the confines of St. Aloysius Parish, who were baptized, confirmed and married within its walls, who attended its school, who cherished its many memories, will always feel in the new St. Aloysius Church the same friendly atmosphere of church home, is the confident hope of the pastor of the new church.

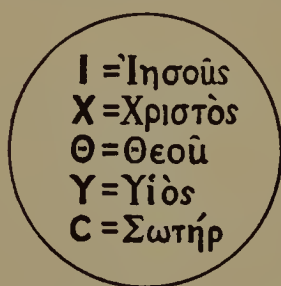
The same God reigns in Heaven, and St. Aloysius Church will remain on Washington Boulevard through the ages—a fitting monument to the historic edifice it succeeds.

New Saint Aloysius Church

Story the Symbols Tell

A SYMBOL is not at all mysterious nor difficult to understand. It is nothing more than a familiar sign that may be read at a glance. Railroads are run by symbols, and so is the traffic in any large city. The blazing of a trail through a dense forest,

by means of gashes cut into the trees, is a symbol used by woodsmen, pointing the way through the uncharted wilderness into light.



DERIVATION OF
THE "ΙΧΘΥC" SYMBOL

The earliest Christians employed symbolism in the catacombs. The signs they used were so placed that all who passed by might read them. The pagan persecutors may not have been able to decipher these signs but to the Christians they carried messages of vast import.

The fish is a very ancient symbol of the Savior. A rebus was made by the Greek word meaning "fish." Each letter was regarded as the initial of a word in the sentence, "Jesus Christ, Son of God, Savior." To the early Christians, this was an emblem of profound significance, and at all times it was a sermon in stone, expressing man's need of a Savior, and the fact of salvation only through Jesus Christ.

It is easy to understand then why symbolism played so prominent a part in the days of the early Christians. So in this booklet will be explained the meaning of the various symbols used in St. Aloysius Church, both in the exterior and interior of the building. Understanding these symbols, those who pass the church, as well as those who enter, may have before them what might be called one of the most beautiful forms of prayer.

The Exterior

*Combination of Italian and French Romanesque—Present's
interesting study in bronze and stone*

St. Aloysius Church is built of solid granite and stone in a modernized version of two styles of ancient architecture, the Italian and French Romanesque, with the latter predominating. It harmonizes with the adjoining Chancery Building. The façade presents a splendid type of ecclesiastical structure, adorned with statues and symbols, veritable sermons in stone. The cross at the tip of the gable rises sixty-eight feet above the sidewalk, and viewed

from the boulevard it gives the appearance of a delicately carved ornamentation.

Even the most casual passer-by will notice the main portals of the church, the massive solid bronze doors of the three entrances, and the richly carved figures and symbols. The stone capitals, the arches, the sculptured setting of the magnificent rose window, every line and every word preaches impressively, though in silence, to the hurrying throng.



FACADE OF NEW ST. ALOYSIUS CHURCH

The Creation

Over the main door, set in the largest of the semi-circular panels, stands a majestic figure, representing God the Father. The symbolic figure is adorned with a six-pointed star, or double triangle. This is known as the Creator's Star, and is used extensively in Christian art, symbolic of the Creation. The intersecting



CENTER BRONZE DOORS

angles disclose the robe of God and symbolize the various stages of the act of creation; namely, life under the sea, the surface of the sea, the reeds and rushes growing along the shore, the forest, the moon and the sun, the stars and the planets. There is also the encircling inscription from the opening verse of the first Book of Genesis:

"In Principio Creavit Deus Caelum Et Terram."

"In the Beginning, God Created Heaven and Earth."

Act of Redemption

Over the north portal appears another semi-circular panel. This symbolizes God the Son, commemorating the Act of

Redemption. Christ is seen comforted by His Blessed Mother. St. John, the Beloved Disciple, and Mary Magdalene stand beside the cross. Cut into the bronze is the inscription:

"Occisus Es, Et Redemisti Nos Deo In Sanguine Tuo."

"Thou Wast Slain, And Hast Redeemed Us To God In Thy Blood."

Apocalypse V:9.

The Roman soldiers are shown calmly surveying the scene with gleams of hatred in their eyes. The mob appears in the distance almost obscured by the presence of the Savior. It seems stunned by the natural phenomena of the moment:

"And behold the veil of the temple was rent in two, from the top even to the bottom, and the earth quaked, and the rocks were rent; and the graves were opened; and many bodies of the saints that had slept, arose.

"Now the centurion and they that were with him, watching Jesus, having seen the earth quake and the things that were done, were sore afraid, saying: 'Indeed, this was the Son of God'."

Matthew XXVII:51-52-54.

Thus, in cold bronze, the story of the world's Greatest Tragedy, as it was enacted on Calvary's Heights, is told once more!

Descent of the Holy Ghost

The semi-circular panel over the south portal symbolizes God the Holy Ghost in His descent upon the Apostles and it illustrates the text from the Acts of Apostles:

"Et Repleti Sunt Omnes Spiritu Sancto."

"And They Were All Filled With The Holy Ghost."

Chapter II:4.

The Dove, seen in the halo, is the age-old emblem of the Holy Ghost. The halos over the heads of the Apostles typify



APOSTLES IN STONE ON EXTERIOR OF CHURCH

their sanctity, and the flame, the light of faith. Of the three panels, perhaps this is the most devotional in its conception, faithfully portraying the saintly attitude and the spirit with which the Apostles received the Holy Ghost.

Medieval Sketches

The delicate interlacing traceries of leaves, figures of human heads, grotesque animals and abstract figures which run around the stone arches over all three main portals, are purely decorative, executed in the spirit of much of the Roman-

esque work of the eleventh and twelfth centuries. The bronze frieze under all the panels depicts the old Prophets, and under the series of arches are carved the symbolic figures of the early Patriarchs and Fathers of the Church. These figures give a richness to the entrance and add to the beauty of the semi-circular panels that form the transoms over the doors.

The Twelve Apostles

Above the north and south doors, six on either side of the building, are the carved figures of the Twelve Apostles.



THE ARTIST HAS RETAINED MEDIEVAL EFFECT



DETAIL OF STONE STATUE

In the sculpturing of these figures, there has been no attempt at portraiture. Rather, the intention of the artist was to produce a slightly medieval effect. The decorations above the arches, the arches themselves, the columns, the emblems, the decorating bands—all permit a lively play of light and shade across the front of the church, and the figures differ only to avoid monotony.

Over the South Door

1. The first northerly figure of the group above the south door shows St. Peter, holding the book and keys. St. Peter was the Prince of the Apostles. The more prominent the Apostles become in the Evangelical narrative, the more conspicuous does Peter appear as the first among them.

The honor of holding the Book of Life, in which the meritorious deeds of mortals are recorded, is given to St. Peter.

The crossed keys symbolize the authority of the Church. These are the keys of Excommunication and of Absolution.

“Thou art Peter (Kipha, a rock), and upon this rock I will build my Church and the gates of hell shall not prevail against it. And I will give to thee the keys of the kingdom of Heaven. And whatsoever thou shalt bind upon earth, it shall be bound also in Heaven; and whatsoever thou shalt loose upon earth, it shall be loosed also in Heaven.”

Matthew XVI:18-19.

St. Peter was crucified at Rome, with his head downwards, as he had desired to suffer, since he considered himself unworthy to die in the same position as that of his Lord and Master. Over the grave of St. Peter at the foot of the Vatican Hill, Constantine the Great caused to be erected a magnificent basilica, now replaced by the present St. Peter's at Rome.

2. St. James the Less, so called because he was smaller in stature than St. James the Greater, carries a fuller's club or bat, an iron tool with a round edge, symbolic of the instrument by which he met his death. An ancient historian describes him as having been thrown from the top of the Temple. Falling on his knees he implored the Lord to forgive his enemies. The enraged mob stoned him, and as he lay dying a fuller dashed out his brains with a club.

3. St. Andrew, the brother of Peter, who was present at the Last Supper and who witnessed the Ascension of our Lord into Heaven, also shared the grace and gifts of the first Pentecost. He is shown with a cross upon which he was crucified by order of the Roman governor during the reign of Nero. He was bound, not nailed, to the cross, in order to prolong his suffering.

4. St. Philip is shown with a small cross in his hand. He died in Hierapolis of Phrygia, where he preached the Gospel of Christ. When scourging failed to silence him, he was stoned, crucified, and finally a spear was thrust through his body.

5. St. Simon carries a saw, symbolic of the cruel martyrdom which he suffered in Persia. The exact manner of the death of St. Simon is not told, but he is generally believed to have been sawed asunder.

6. St. Matthew was at one time a receiver of taxes. He is shown, therefore, with a money bag and records, symbolic of his calling. This Apostle was crucified on a Tau cross, one of the very oldest forms of the cross, said to be the true form of the cross raised up by Moses in the wilderness. It is a Latin cross minus the upper arm, known also as the Anticipatory cross of the Old Testament. The head of St. Matthew was afterwards severed from his dead body with a battle-axe.

Over the North Door

1. The first southerly figure of the group above the north door represents St. John, the Beloved Disciple, with a lamb, which is symbolic of the believer and of an Apostle. St. John enjoyed the privilege of resting his head upon the bosom of Our Lord at the Last Supper, and also was present at the miracle of the raising of Jairus' daughter. Although many attempts were made to kill him, yet St. John lived to a great age and is the only one of the Twelve Apostles who did not suffer martyrdom.

2. St. James the Greater was the first martyr among the disciples. He is shown with a pilgrim's staff and an escallop shell, symbols of pilgrimage. He suffered death in Judea by order of Herod:

"And at the same time, Herod the King stretched forth his hands, to afflict some of the Church. And he killed James, the brother of John, with the sword."

Acts XII.1-2.

St. James lived for fourteen years after the Crucifixion of Our Lord. As he was about to be beheaded, the soldier who had accused him was so impressed with the great Christian courage of the Apostle, that he fell down and implored forgiveness, humbly confessing his sins. Whereupon St. James baptized him, and the soldier arose announcing his conversion. He also was then beheaded by Herod.

3. St. Thomas, the Doubter, is shown with a carpenter's square in his right hand, and a scroll in his left. He was stoned, shot down with arrows and left dying alone, until a pagan priest ran a spear through his torn and bruised body. St. Thomas erected a church building at Malipur, in East India, with his own hands, hence the carpenter's square. He is the patron saint of builders. The scroll represents the Holy Scriptures.

4. St. Matthias is shown with a lance, a symbol of his martyrdom in Ethiopia, where he zealously labored to convert souls to the Christian faith. He was chosen to take the place of Judas among the Apostles after the betrayal of Our Lord.

5. St. Thaddeus appears with a halbert, a symbol of martyrdom and warfare. He preached the gospel in Syria and Mesopotamia, and was martyred in Persia. St. Thaddeus is also called St. Jude.

6. St. Bartholomew was flayed alive and is shown carrying a flaying knife. While preaching in Albanopolis, Armenia,

he was seized by the governor, flayed, crucified and his head cut from his dead body.

The Rose Window

The rose window, like a brilliant gem in a stone setting, adds lustre to the front of the church. Placed just above the great main bronze doors, it is noticeable particularly for its gorgeous coloring. In the center of the window is a small circle, from which the radiating rays of the sun surround the Lamb, resting on the closed Book of the Seven Seals, which fall from the volume like so many book marks.

The radiating rays of the sun are symbolic of the Sun of Righteousness, Jesus Christ. The Lamb on the closed Book of the Seven Seals symbolizes Our Lord and the Book of Life. The Book contains the designs of God which will be realized at the end of time, and the prediction of the final conquest of Good over Evil. Jesus, the Lamb slain for the sins of men, is the only one who is worthy to open the Book and read it. The wisdom of Christ is also represented by the Book with the Seven Seals. Seven symbolizes the Trinitarian number and the four cardinal virtues—a union of faith and morals.

The remainder of the window consists of floral motifs, plants for decoration and colorful effect.

The Four Evangelists

In the four corners of the exquisitely carved setting of the rose window, are symbolized the Evangelists, SS. Matthew, Mark, Luke and John. The Winged Man symbolizes St. Matthew, typifying the Incarnation; the Winged Lion, St. Mark, and the Resurrection; the Winged Ox, St. Luke, symbolic of patience and strength; and the Eagle, St. John, and the Ascension.

The Winged Man is the symbol of St. Matthew because the Gospel of Matthew traces the human descent of Our Lord.

The Winged Lion symbolizes St. Mark because that writer opens his inspired gospel by describing St. John the Baptist as:

“A voice of one crying in the desert: Prepare ye the way of the Lord, make straight His paths.”

Mark I:3.

The Winged Ox is a symbol of St. Luke because he gives a very full account of the sacrificial death of Our Lord. The Eagle symbolizes St. John because his gospel soars, sublimely eloquent, to the very throne of God.

Other Symbols

In the stone capitals above the Four Evangelists there is carved a Cross, symbolizing Faith; an Anchor, symbolizing Hope; a Heart, symbolizing Charity. There appears also a Lamb, symbolic of the Believer:

“He that believeth in the Son, hath life everlasting.”

John III:36.

Lions were freely used as decorative figures on early churches. Here, supporting the gables, they symbolize strength and vigilance. The ancients believed that the lion sleeps with one eye open:

“Behold he shall neither slumber nor sleep, that keepeth Israel.”

Psalms CXX:4.

The Two Large Angels

The angels placed on top of the church, one at the north corner and the other at the south, are depicted as turning away from the material world. Facing the main portals of the church, they point to the greater importance of the spiritual life. In their hands, the angels hold a scroll, symbolic of the Divine Law:

“For what shall it profit a man, if he gain the whole world, and suffer the loss of his soul, or what shall a man give in exchange for his soul.”

Mark VIII:36-37.

The Interior

Three churches in one by introduction of the "well"—Complete departure from the old traditions

THE interior of St. Aloysius Church, due to limitation of the site—72 x 100 feet—and the steady growth of the congregation, brings out an entirely new idea in this type of architecture. It is safe to say that, in all the world, there is not another church with an interior exactly like that of "Everybody's Church" on Washington Boulevard. This refers not only to the impressive grouping of color, beautifully toned, which it offers, and to the use in construction of twenty-six distinct kinds of marble, but also to the unique arrangement of the seating, whereby all worshipers on each of the three separate floors of the church can see and hear the priest officiating at the main altar. To accomplish this was a worthy engineering feat, particularly as it was essential that there be avoided any appearance of a secular auditorium with its conventional balconies.

The Semi-Circular "Well"

St. Aloysius is, in reality, three churches in one, which is made possible by the invention of the semi-circular "well," the most outstanding feature of the building. It is through this that a lower church is possible. On the main floor of the church, the circular side of the "well," extending into the body toward the pews, has double railing. Between these the priest safely and conveniently walks in distributing Holy Communion. The curved railing at the edge of the "well" is for natural protection, while the other railing, three and one-half feet away, provides the outer limits of the priest's passageway as he serves the faithful, and allows the people a practical kneeling support. An advantage of the semi-circular communion rail is that it gives about three times the length it ordinarily would give if extended straight across the width of the sanctuary.

The "well" to be adequately appreciated must be seen. In size it is thirty-two feet across on the straight side at the sanctuary rail, with the semi-circular side extending twenty-seven feet into the body of the church. Its use is a complete departure from the old and traditional style of church architecture yet the result in appearance is strictly ecclesiastical.

The Sight Line

After the idea of the "well" was conceived, it then became a practical engineering problem. The opening in the main floor had to be brought back sufficiently far to permit the sight line from every section of the lower church to focus without any hindrance upon the main altar above. Through Mr. Walter R. Meier, the architect, and his technical staff, this was ultimately and satisfactorily accomplished. There was no great difficulty in establishing the other sight lines so that every seat in the upper church would have a clear view to the main altar. The point at which all sight lines focus is the spot where the priest stands when preaching, at the sanctuary rail immediately behind the clock. There he is seen by all the people, no matter in which of the three separate divisions of the church they are located. While most of the congregation on any one floor are unable to see all the members on each of the other floors, every one in the church is able to see the speaker, or the priest at the main altar. Hence, a formal pulpit is unnecessary.

Seating Capacity

When cutting the "well" back from the sanctuary rail into the main body of the church was first under consideration, it was feared that a considerable number

of seats would have to be eliminated. However, this loss of space upon the main floor, which ordinarily would have taken care of about one hundred people, was more than offset by the fact that more than eight hundred seats were pro-

vided by the construction of the lower church. The new St. Aloysius comfortably seats 2,100 people in pews, while an additional 500 can be accommodated on extraordinary occasions through the use of portable steel chairs.



VIEW OF MAIN SANCTUARY FROM UPPER CHURCH SHOWING ALTAR OF LOWER CHURCH THROUGH THE "WELL," AND ALSO SEMI-CIRCULAR COMMUNION RAILING ON MAIN FLOOR

The "Well" Idea

The original idea for the innovation in St. Aloysius interior came from the great Cathedral of Milan, Italy, the third largest and one of the most beautiful in the world, and from whence the present Supreme Pontiff came to the Vatican. In the center of that edifice, close to the altar rail, is an opening in the floor, circular in effect and probably a score of feet in diameter. Around the opening is a rail, with one step where pilgrims can kneel. In the crypt below, on a basement level, as it were, is the preserved body of St. Charles Borromeo, a former Archbishop of Milan, for whom the people of that section of the country have especial devotion. Kneeling at this rail one can plainly see the body below.

Participating in this sight a number of years ago, the pastor of St. Aloysius Church asked himself: "If it is possible to look down into a basement level, why should it not be possible to look up satisfactorily through an opening?" Thus began the study by architect and engineers of the idea that resulted in the present St. Aloysius.

The Main Church

The impressive feature of the main floor church is the sanctuary. The altar is fashioned of rare marbles collected from the famous quarries of the world. Botticino marble from Italy, with rich inlays of yellow Sienna and Rojo Alicante, forms the altar proper, flanked on each side with a twisted column of Rojo Alicante from Spain, and a pilaster of Escalette Blanc marble from France. The steps are of Red Levanto marble from Italy. The columns are surmounted with carved capitals of pink Tennessee marble, with bases of black and gold. The tabernacle is of burnished gold, encased in a frame of Rose Aurora Norwegian marble. The reredos and the arch above the main altar are embellished with carefully wrought mosaics.

The Mosaics

There is probably no decorative treatment at once so appropriate and so beautiful ecclesiastically as a mosaic. With its soft texture, its sparkle and play of light, it is primarily a wall decoration. The mosaics of St. Aloysius Church are of special interest. They form the result of a successful effort to design and carry out the best traditions along this line of art. The treatment and tendency of sentiment in the scenes depicted are based on the Roman and Ravenna mosaics of the fifth to the ninth centuries.

The Seven Sacraments

As one studies, even casually, the many decorative details of St. Aloysius it must be emphasized that the mystic symbolism of ecclesiastical art is not to be regarded as a mere accidental thing. The new church is replete with religious symbols, some commonly known and others mystifying until explained. Every Catholic church finds in the use of symbolism the accentuation of its apostolicity, while in the definite instance of St. Aloysius the symbols of the ancient church were freely used to create a satisfactory measure of ecclesiastical environment.

At intervals within the width of the Rojo Alicante marble arch above the altar are encrusted mosaic medallions, symbolic of the seven sacraments of the Church, as follows:

Baptism is represented by three circles over Water, indicating the eternal nature of the Blessed Trinity.

Confirmation is represented by the Dove, the symbol of the Holy Ghost in His descent upon the Apostles, to confirm and strengthen them in their faith.

Penance depicts the Raised Hand of the priest with the Stole in the act of giving absolution.

The Holy Eucharist is symbolized by the Sacred Host surrounded with flames, typifying the burning love of the Savior for souls.

Holy Orders has the Chalice, Paten and Stole, used by the priest in the Holy Sacrifice of the Mass, with the Stole also as representative of the administration of the Sacraments.

Matrimony is shown by the Entwined Rings, meaning the never-ending love that should exist between husband and wife.

Extreme Unction is symbolized by the Oil Cruse, emphasizing that God's grace and mercy are inexhaustible, and that He is ever willing to pardon and heal the sin-burdened soul.



VIEW OF SANCTUARY SHOWING MAIN ALTAR AND LARGE MOSAIC

The Death of St. Aloysius

Outstanding as a successful mosaic and placed in the semi-circular panel above the altar, is the deathbed scene of St. Aloysius, the Patron Saint of the church. The youthful Jesuit died in Rome in 1591, aged 23, following his work among the sick poor. The scene shows the priest administering Holy Viaticum to the dying saint. The lighted candles in the hands of the acolytes symbolize Jesus Christ, the Light of the World. The soft blue covering thrown over the deathbed signifies truth, faithfulness, charity and Heaven.

The Holy Family

Above the altar are three exquisite mosaic panels representing the Holy Family. The concentration of color and the richness of treatment in each subject are most noticeable. In the center, above the Tabernacle, stands the Christ Child teaching in the Temple at the age of twelve. The liturgical white of the robe denotes light, purity and joy, and is the color of Our Lord, His Mother, and of the saints who did not suffer martyrdom.

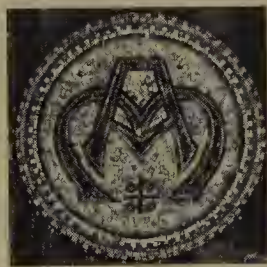
To the left stands the Blessed Mother wearing a red tunic and a blue mantle, also colors of the Virgin, symbolizing love, fervor and charity. The Blessed Mother faces her Divine Son. The figure of St. Joseph is shown in the panel to the right, also facing Jesus, his Foster Child. The golden yellow robe of St. Joseph is the symbol of goodness or glory, and the pilgrim's staff which he carries is symbolic of his many journeys guarding and protecting the Divine Babe and His Virgin Mother.

The scene recalls the finding of the Child Jesus in the Temple, where Mary and Joseph found Him, "in the midst of the doctors, hearing them, and asking them questions, and all that heard Him were astonished at His wisdom and His answers. And, seeing Him, they wondered. And His Mother said to Him:

'Son, why hast Thou done so to us? Behold Thy Father and I have sought Thee sorrowing.' And He said to them: 'How is it that you sought me? Did you not know that I must be about my Father's business?' " (Luke II : 46-49.)

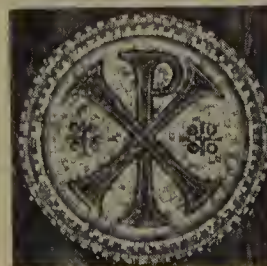
The Sanctuary Walls

The sanctuary walls, made of French Campan Melange Vert marble, with a base of black and gold, contain six mosaic medallions. Two on each side wall are



ALPHA AND OMEGA

symbolic of the Four Evangelists, as described elsewhere in connection with the Rose Window. The rear walls with their dark marble, offering the effect of graceful folds of rich draperies, form a remarkable setting to the magnificent altar. They were intentionally designed as an appropriate background, with the altar as the center and heart of the sanctuary, and the masterpiece in mosaic above.



CHI RHO

On the gospel side of the rear wall is the symbol, Alpha and Omega, the first and last letters of the Greek alphabet, meaning the beginning and the end. "I am Alpha and Omega, the beginning and the end, saith the Lord God, who is, and who was, and who is to come, the Almighty." (Apocalypse I : 8.)



VIEW OF INTERIOR FROM MAIN STAGE



ARY SHOWING THE THREE LEVELS



OUR BLESSED MOTHER

The Chi Rho symbol, most ancient of monograms, is shown on the epistle side of the rear wall. It is the sacred monogram of Our Lord Jesus Christ, and is the abbreviation of the one word "Christ." It is called Chi Rho (Ki Ro) from the names of the Greek letters X and P.

The Good Shepherd

The mosaic dominating the sanctuary is of large dimension, and a genuine masterpiece. It covers the upper part of the rear wall, extending from the rich marble background of the altar to the ceiling. It represents Our Lord as the Good Shepherd. "I am the good shepherd. The good shepherd giveth his life for his sheep." (*John X:11.*) This presentation of a fond subject shows un-

usual strength, symbolizing the teaching that our Beloved Lord is able to carry His lambs, and to defend them from the wild beasts that would destroy them. The Savior is shown carrying a lamb over His shoulders. The three-rayed halo over His head symbolizes His divinity. The picture conveys the well known story of the lost lamb, that, straying, was caught in the brambles of the wild, just as God's creatures are caught so often in the thorny paths of everyday life. The frail one is picked up by the tender Shepherd and returned to the warmth and security of the fold. Around the standing figure in the mosaic are the many other sheep of His flock, looking toward their Master with complacency, and a confidence expressing their belief in His love and power.



ST. JOSEPH

The Good Shepherd was chosen as a subject particularly appropriate for St. Aloysius Church by reason of the number of delinquent Catholics who have returned to the faith through its medium.

This particular mosaic is considered one of the most beautiful examples of the art. The scintillating effect so noticeable to all who gaze upon it is obtained by emphasizing the outline and forms of Our Lord and the sheep. In a background of gold tesserae, made from tiny bits of brightened glass, the color runs in and out the various figures, conveying a brilliance to the entire mosaic. In the treatment of the Good Shepherd, the unusual scale allowed an appearance of kindly dignity. The jewel-like brilliance of the background, combined with the stately grandeur of form, is reminiscent of the medieval mosaic decorations in the ancient cathedral at Ravenna, Italy.

The rich environment required for mosaics of this type, making as they do the color scheme of the church, is formed by the setting which the beautiful marble altar and walls and the soft bronze choir and organ grilles provide. Enlarging the decoration embraced by the sanctuary end of the church, there is a specially designed marble statue of the Blessed Virgin, standing at the gospel side, while on the epistle side there is a corresponding statue of St. Joseph, her chaste spouse. The dove shown on the arm of St. Joseph recalls the tradition that it was by the appearance of such a messenger that the saint was chosen by Heaven "to take the Virgin of the Lord." These two statues and that of St. Aloysius are original creations, and are intentionally medieval in style so as to be in keeping with the exterior of the church. The molds have been destroyed so that no other of their exact kind can be made.

The Sanctuary Lamp

The sanctuary lamp, although not new, is considered one of the most beautiful of all the church ornaments. It is

of solid bronze, suspended by heavy chains and held by a group of seraphim bearing a scroll, upon which are written the words of the Prophet Isaias (VI : 3): "Holy, Holy, Holy the Lord God of Hosts." The seraphim represent the angels attending the heavenly court, singing their praises before the throne of God. The lamp, given to the old church many years ago, is a replica of the one that hung in the private chapel of Alfonso XIII., the King of Spain.

The Stations of the Cross

The new Stations of the Cross in the main church are of pure Carrara marble, each an individual work of art and carved personally by Salvatore Roni, the famous Italian sculptor, in his studio at Ravenna, Italy. They give the effect of clear-cut ivory portraits, with every detail of the

VI.



ONE OF THE NEW STATIONS

scenes represented readily apparent. The delicacy of the sculpture work can be best appreciated, possibly, in Station VI., where Veronica wipes the face of Jesus. There can be seen, clearly sketched in the marble, the imprint of Our Lord's countenance as left upon the veil. Each station is a single piece of material. Solidly imbedded in the marble walls of the church, the stations are toned to harmonize with the surrounding colors.

Organ and Choir

A Kilgen organ is installed in the sanctuary at the gospel side on a level with the upper church. The choir loft with console and accommodations for eighty singers is on the epistle side. Both are concealed by solid bronze grillework,



MARCUS KELLERMAN

intercepted with Greek Cippolino marble columns of a rich deep green. Each of these columns is sixteen feet in height.

The organ is equipped with four manuals, sixty-two speaking stops, and special harp and chimes arrangement built into the echo organ at the rear of the church above the rose window. Actually it is a division of four organs: the great organ, the choir organ, the swell organ, and the echo organ. Wiring also is installed to allow for the addition of a fifth antiphonal organ in the rear of the lower church, if desired at a later date.

The vested male choir of St. Aloysius Church, it might be noted in passing, is recognized as one of the finest in the

United States, and the church is proud of its rendition of ecclesiastical music. On special occasions there is heard the vested choir of fifty boys from St. Francis Home for Orphan Boys, especially taught to sing with the church's regular male choir of thirty trained voices.

St. Aloysius Church has been fortunate in its musical direction. For more than a quarter of a century the organist and director of the choir was Prof. William Yunck, a talented leader and violinist familiar to all music lovers of "Old Detroit."

He was succeeded nine years ago by Prof. Marcus Kellerman, a former member of the Royal Opera, Berlin, and concert soloist of the New York Symphony Orchestra. The present director of music was born in Cincinnati, Ohio, and after an early and thorough training there, studied in Europe. He is gifted with a rich and rare baritone voice, appreciated by all those who attend the Lenten noon-day devotions where he leads the congregational singing.

Lighting and Decoration

The principal lighting arrangement hanging from the main ceiling is made to produce a tone of light especially suited to the interior of this church; in fact, to meet the local conditions some of the lighting fixtures were individually invented. Twelve censer-like bronze lanterns, each over four feet high and suspended from heavy chains of similar material, add noticeably to the beauty as well as to the utility of the building. The smaller fixtures in the lower and underneath the upper church are so arranged that light is thrown to the front and upward, thereby completely eliminating all suggestion of glare. In addition to these, two sets of floodlights focus on the main and the lower church altars, incidentally throwing soft rays on the mosaic of the Good Shepherd in the sanctuary above.

The lighting in St. Aloysius Church is the work of Rambusch of New York, as is the decoration throughout. Both are considered to be representative of an artist who has long enjoyed national success in these departments. The possibilities of the church for a decoration scheme with a motif suited to the unique interior were given much study, and the



ONE OF THE TWELVE LANTERNS

result of this effort is evident in the pleasing whole of the decoration and lighting. In regard to this combined work, St. Aloysius Church is unique in the fact that the lighting arrangement involves greater cost than the decoration, due, of course, to the large space on walls and elsewhere covered with marble.

Acoustics

The acoustics of the entire church have been found perfect, owing principally to the fact that all three ceilings have been treated scientifically in this regard. Even the faintest voice is heard clearly in every portion of the church. Much forethought was given to this problem because of the peculiar "well" arrangement of the interior, and also on account of the widespread use of marble throughout the building.

Heating

There are no boilers in the church building, the heat, when necessary, coming from the central heating system of the Detroit Edison Co. There are only a few radiators in the church proper, most of them being in the lower-part. The whole heating system is operated by an automatic control, which keeps the temperature of the church at 70 degrees F. Should the temperature at any time drop below 65 degrees, the automatic control opens the radiators and forces the heat into the church through the ventilating ducts. Each radiator has its separate control, making it possible to direct the heat to any point desired. In extremely cold weather, an auxiliary group of radiators can be used in connection with the intake fan, which ordinarily is used for circulating fresh air within the building. Regardless of weather conditions, the church can be heated within ten minutes, due to the plant being one of the most modern in the country.

Ventilation

Although there are six small windows on each side of the clerestory they are only for decorative effect in order to stress the ecclesiastical nature of the interior. Due to the "hemmed-in" location of the building it was impossible to have the usual church windows. Hence the required ventilation seemed to present a serious problem. But this difficulty was overcome most satisfactorily.

In the engine room, thirty-three feet below street level, were installed two fans—the one, intake; the other, exhaust—along with other mechanical appliances. Through a duct extending to the top of the building the intake fan draws in fresh air from which impurities are removed by means of an oil system. The air then passes through a water spray system, and is forced into the church through a number of outlets.

This air may, if necessary, be heated to any desired temperature. On the other

hand, it can, during the summer, be cooled by merely placing ice in the fan chamber.

The exhaust fan through grilles placed in the floor beneath the pews draws all stale air out of the building. With the two fans operating simultaneously the air in the church can be completely changed within ten minutes, as is done after every service. When the church is filled to near-capacity for more than one hour it is the practice to operate the fans continuously. Thus is assured, automatically, efficient and hygienic ventilation of the entire building.

Broadcasting

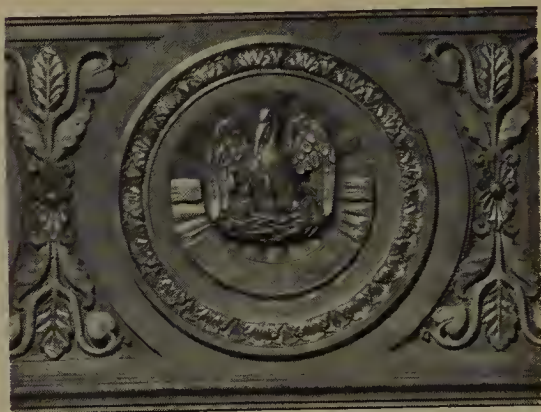
The church is completely equipped for modern broadcasting. A small enclosed room is provided at the epistle side of the sanctuary, and from this vantage point the radio operator has a clear vision of the entire church. He can see the speaker standing before the sanctuary rail, as well as the priest at the main altar. From this room, he controls the four microphones placed near the speaker, the celebrant, the choir, and in the organ loft.

Upper Church

In the upper church, or what might ordinarily be called the balcony, the pews in a three-sided arrangement are so banked as to allow perfect vision to the main altar below. Portions of the sides of the upper part are treated as arcades, the seats extending under seven arches which are decorated in gold and supported by pillars of Greek Cippolino marble.

Around the balcony of the upper church is a frieze, remarkable in symbolic significance and rich in its coloring of gold, rose and blue. Beginning at the epistle side of the sanctuary are to be seen the Lily, the Rose, the Lamb with the Book of the Seven Seals, the Cross, the Five-pointed Star, the Pelican-in-her-piety, and the Eagle, each connected by a

Passion Flower. The Lily symbolizes the Virgin, Purity, Innocence; the Rose, the Nativity; the Lamb with the Book of the Seven Seals, Our Lord; the Cross, Redemption; and the Five-pointed Star, the Epiphany.



PELICAN

The Pelican is one of the most widely used symbols of Our Lord's Atonement. The tradition is that the pelican tears open her breast in time of famine and feeds the young with her own life blood. She dies in order that they may live. In like manner Our Blessed Lord died upon the cross that men might live.



PASSION FLOWER

The Eagle also is traditionally symbolic of Our Lord, as well as of St. John the Apostle, and of the Sacrament of Baptism.

The Passion Flower so generally used contains all the symbols of the passion.

Its central column represents the pillar of the scourging; the ovary is shaped like the hammer that drove the nails; the three styles, each with a roughly rounded head, are the nails. There are five stamens, representing the five wounds, while the rays within the flower form a halo, reminding us of Our Lord's divine glory. The leaf is shaped like the spear which pierced His heart. The ten petals represent the ten apostles who forsook Him and fled—St. John remaining faithful and standing beside His cross; Judas, betraying Him. The flower is said to bloom but three days, representing the time which Our Lord lay in the tomb.

Stained Glass Windows

The walls of the upper church are of French pink marble, with dark Tennessee base, and give a noticeably pleasing background to the twelve delicately wrought stained glass windows. The latter are placed on the sides of the building on a level with the main rose window.

Various emblems seen in the windows of the sanctuary pertain to the priesthood, as, for instance, the two stoles. The hand that is seen pointing to the cross symbolizes the gospel, and the two crossed keys signify the power of the Church to forgive sin. The one key represents Excommunication, by which the door is locked upon the impenitent sinner; the other key symbolizes Absolution, by which the gate of heaven is opened to the repentant one.

In order that the full symbolism of the different windows may be easily understood, there are presented herewith an arrangement in which each character, other than the conventional shields, is listed and briefly explained.

The Sun of Justice typifies splendor and is symbolic of God the Father, based on the following prophecy of Malachias (IV: 2): "But unto you that fear My name, the Sun of Justice shall arise."

The Star of Bethlehem, a five-pointed star, is a symbol of the Epiphany and

the revelation of the Christ Child to the Gentile wise men.

The Brazen Serpent on the Cross is the serpent which Moses lifted up in the wilderness, shown upon a Tau cross.

The Crown of Thorns and the Three Nails are indicative of the Crucifixion.

The Dolphin on the Anchor symbolizes Our Lord bearing souls to Heaven. The dolphin, according to St. Gregory of Nyssa, is the most kingly of swimming things. It was used on some of the oldest of tombs as a symbol of Our Lord. The dolphin was said to bear the souls of the righteous across the sea to the land of the blessed. This representation is known also as "Christ, our Anchor."

The Bursting Pomegranate is a symbol of the Resurrection, showing the power of Our Lord in emerging from the tomb on Easter morning.

The Cross with the crown of thorns, and the spear, the sponge, and the staff, remind us of Our Lord's death on Calvary.

The Cross on the letter Omega tells us how Christ breathed His last breath upon the cross.

The Sacred Heart is used here to remind us of our Savior's love for sinners.

The Serpent in the Cup is the interpretation of the attempt made to slay St. John the Evangelist by giving him a poisoned chalice from which the Lord spared him.

The Descending Dove refers to the Descent of the Holy Ghost on Pentecost.

The Angel of the Covenant with the Nail means pardon through the death of Christ.

The Lily and the Crown represent purity and eternal life, bringing to mind the opening verse of the second chapter of Solomon's Canticle of Canticles: "I am the flower of the field, and the lily of the valleys."

Lower Shields of the Windows

There are also shields in the bottom section of these windows. Among them are the crossed keys of Excommunication and Absolution.

The angels are shown with the tablets of the Ten Commandments.

The Letters MR represent the sacred monogram of the Blessed Virgin. They are the first letters of the two Latin words "Maria, Regina" (Mary, the Queen).

The Scroll symbolizes the law of God.

The Flaming Heart, pierced with the sword, is symbolic of the Blessed Virgin and of great zeal.

The shield showing the World at the bottom and the Dove at the top, symbolizes the descent of the Holy Ghost upon the world.

The Bishop's Mitre is a symbol of authority, and is shown as representing the Church upholding the Cross.

The Lamp signifies Divine Inspiration, as expressed by the Psalmist (*Beati immaculati*—118 : 105): "Thy word is a lamp to my feet, and a light to my paths."

The six-pointed Star is used here particularly to recall King David and the Scriptural reference to Christ as a descendant from the royal line of Israel.

The crossed Fish signify Holy Baptism.

The Money Bags are pictured to bring to mind the admonition that men should give of their substance to the glory of God.

The Star with rays is symbolic of faith.

Upper Shields of the Windows

The twelve small shields in the top light are explained as follows:

The hand holding a Globe symbolizes the Church, lifting the world to God in prayer.

The three Circles are a symbol of the Holy Trinity.

The three Blades of Wheat symbolize Christ, the Bread of Life.

The Crown is the symbol of Christ, King of Kings and Lord of Lords.

The letter Omega symbolizes Christ.

Jonah and the Fish symbolize the Resurrection.

The Lamp is shown here as representing the Word of God.

The three Cups symbolize the pledging to free the Holy Land by the Crusaders.

The Fleur-de-lis symbolizes the Holy Trinity and the conversion of Clovis, warrior husband of St. Clotilda.

The Shamrock, the familiar emblem of St. Patrick, symbolizes the Holy Trinity.

The Fish is an ancient emblem for Christ.

The Shell is a symbol of the baptism of Our Lord.

Smaller Shields

Smaller shields in the top of the high windows show glazed ornaments, among which are other sacred symbols. These include:

IHS—an abbreviation of the Greek word IHCOYC, meaning Jesus. The symbol is shown as IHC or IHS.

The Cross with rays symbolizes Hope.

The Tower of Babel is a symbol of Presumption.

The three Circles symbolize the Holy Trinity.

The two Shells are symbols of Holy Baptism.

The Comet signifies the end of the world.

The Dove symbolizes the Holy Ghost.

The Chalice with the Wafer represents the Blessed Sacrament.

The Cross of the World symbolizes Jesus, Savior of the world.

The Lower Church

*Here are preserved the relics of Old St. Aloysius Church, also
six shrines for devotion and meditation*

FROM the side entrances of the main church stairways lead down to the crypt in the lower portion. This crypt extends beneath the sidewalk to a distance of about fifteen feet. It serves as a vestibule to the lower church and is formed by seven rows of square panels, with arched or vaulted ceiling, supported in the center by a line of six polished Roseale marble columns. The richly decorated columnar projections at the walls are of similar material. The walls are of St. Genevieve marble with inlay panels of Rose Aurora Norwegian marble and the channels are filled with Pewabic tiles in gold and green.

The entire crypt is a picture unusually striking in its blending of colors. Soft tones of a delicate green and rose, expressing themselves in various symbols and designs, give it a rich glow. Dimly lighted, the crypt is an ideal place for meditation and prayer. It extends across the entire building, and at each end one kneels before a shrine, with marble bench and votive stand. Sculptors are now engaged on special statues for the new shrine to "Our Lady of the Miraculous Medal" at the north end, and for the shrine at the south end, which will be dedicated to St. Jude, known as the "Saint of the Impossible."



THE UNDERGROUND CRYPT WITH ITS WEALTH OF SYMBOLIC DECORATION

The Baptistry

The baptistry occupies a niche in the center of the crypt. The font is of green Carrara marble somewhat dark in shade. The small dome above the font is filled with various and appropriate symbolism pertaining to Our Lord and Savior, the Font of eternal life. There are also evident in emblematic form many sacred traditions concerning baptism.

Relics of the Old Church

It is in the lower church that are retained most of those ornaments from the old building with which are associated memories of long ago. It is here that is found the old convent Sienna Italian marble altar, together with the former communion rail and Stations of the Cross. These have all been renewed in appearance, and as the original appurtenances of the ancient church on

Washington Boulevard are deeply treasured by all the older members.

At the rear of the lower church are two devotional shrines, one dedicated to St. Anthony and the other to St. Therese, the "Little Flower." The statue in marble of the Saint of Padua is familiar to all of his many devotees. The other statue, that of the Little Saint of Lisieux, is a new one, also of marble. It was recently received from Italy.

Another shrine of the lower church is that of the Sacred Heart, found at the gospel side of the sanctuary. The shrine of St. Aloysius is on the epistle side.

Four priests can say Mass at the same time through the arrangement of side altars in the lower part of the church, these being placed there for the convenience of the visiting clergy. Near the side altar, to the north side of the church, is located the ambry, where the consecrated oils are kept.



ST. ANTHONY'S SHRINE

Pewabic Tile

The tile work in the floors and in the wall borders throughout the entire church is made principally by hand, much of it being glazed and iridescent in nature. It not only fulfills its practical purpose but is a distinct addition to the general decorative effect. It is used in the form of bands to harmonize with adjoining marbles. For instance, around the communion rail the tile blends with the rose color of the marble columns of the altar, and tones in even to the coloring of the mosaics above. Green and gold predominate around the organ grille and throughout the church. In the floors of the vestibule and in the crypt unglazed clays are used liberally, with the color extending entirely through the tile. Where patterns are used the design is cut into the surface of the tile. Many appropriate religious symbols have been used as decorations in this manner.

The inserts placed in the border of the vestibule show various types of crosses, including the Latin cross—the actual form of cross upon which the Savior died—and the cross of martyrdom with its bars diagonally placed. The crypt alternates cross designs with a semi-glazed symbol, typifying the Four Evangelists, the Four Gospels, the Four Greek Doctors, and the Four Latin Doctors.

The two small shrines in the crypt are symbolized by the ascending and descending doves, signifying the Holy Ghost; by the Anchor, symbolizing Hope; the Palm, Immortality; the Trefoil, the Holy Trinity; and the Peacock, Eternal Life. In these same shrines, the hollow squares are filled with gold and rose iridescent tile, alternating with green to harmonize with the marble of the interior. Most of the symbols used here have been combined again in the diagonally rose-placed centers on the base



SHRINE OF THE "LITTLE FLOWER"

around the communion rail, with frequent repetition of the Chi Rho, and with conventional rose forms that symbolize the Blessed Virgin.



SYMBOLS IN PEWABIC TILE

The Vestibule

In the main narthex of the church, on entrance from the street, are to be found marble stands for current Catholic literature, including papers, books and periodicals. There is also a bronze bulletin board, as well as an additional book rack in bronze. Holy water fonts and containers are of marble and bronze. It is in this vestibule that the pastor intends to erect a solid bronze tablet to record the names of donors in connection with the interior furnishings. This tablet will be prepared as soon as the list of donations is complete.

Throughout the church are placed for the convenience of the people five poor boxes, one exclusively for the St. Vincent de Paul Society.

Master Time System

In order to take care of the increasing number of worshipers in the new St.

Aloysius satisfactorily, a schedule of time for the various Masses has to be closely followed, on Sundays and Holy Days in particular. There are three clocks in use, all controlled electrically by the Master Clock in the Chancery Building. One of these smaller clocks is at the left side of the main altar. It has connected with it a small pearl button. As Mass nears the end, the officiating priest, by means of this signalling button, notifies the priest waiting in the sacristy upstairs to be ready for the next service. Another clock is on the frieze around the upper church so that the speaker can ascertain the time when necessary, while the third one is fastened to the sanctuary rail for the benefit of the congregation.

The Cost

In the destruction of the old church and the erection of the new, about



SYMBOLS IN PEWABIC TILE

\$550,000 was expended. The architects conservatively judged that about \$100,000 was saved by undertaking the work at the time it was decided on, due, of course, to the general tendency of the

day toward lower prices. The site itself is appraised at approximately \$1,000,000, exclusive of the Chancery Building site, so that as it stands today—church site, building and furnishings included—St. Aloysius Church is, in round figures, valued at \$1,550,000. As mentioned elsewhere by the Most Reverend Bishop of Detroit, \$1,000,000 could have been saved by selecting a less costly site for the church and Chancery office off Washington Boulevard.

Daily Exposition

The various activities of St. Aloysius are comprehensive. Its location as Detroit's downtown church allows special opportunity for service to the Catholic people from all parts of the city, particularly the thousands who fill the large office buildings, hotels and other institutions in the business section, and who take advantage of a few minutes at noon or other parts of the day to visit "Everybody's Church." Besides the usual Masses there is also during the week daily Exposition of the Blessed Sacrament from 9:00 a. m., with Benediction at 5:30 p. m. Confessions are heard on the main church floor each morning and noon. Unusually large numbers attend the Lenten noon-day services, during which Benediction and a short sermon are given, and also the Masses on Holy Days. Approximately 13,000 people took advantage of the seven Masses on the first Holy Day after the dedication of the church. The Tre Ore services each year also fill the church, with hundreds standing outside three full hours.

Statue of Our Patron

The statue of St. Aloysius, the patron of "Everybody's Church," stands on a marble pedestal in a niche to the right of the sanctuary in the lower church. In appearance it presents an esthetic youth, with the clear-cut Latin features strikingly noticeable. He is the patron, too, of purity and youth—an example to all young people in the world today.



ST. ALOYSIUS



Laying of the Cornerstone

*Interesting records of current events placed beneath building
for the benefit of a future generation*

THE first ceremony in connection with the new church was the laying of the cornerstone on Sunday, June 1st, 1930, only seven weeks since the last service in the old St. Aloysius. It followed immediately after the noon Mass in the temporary chapel of the adjacent Chancery Building, and took place in the presence of a large and representative gathering of clergy and laity. The latter included a guard of honor of three hundred Boy Scouts and members of the Knights of Columbus and the Knights of St. John.

In the blessing and laying of the stone, His Excellency, the Most Reverend Michael J. Gallagher, D. D., Bishop of Detroit, was assisted by Rev. Ormond P. D'Haene, S. J., M. A., as deacon; Rev. Clarence A. Doherty, sub-deacon; Rev.

Wm. J. Fahey, J. C. D., and Rev. Leo. J. Ward, M. A., as chaplains to the Bishop; Rev. Wm. F. Murphy, D. D., LL.D., master of ceremonies; and the pastor of St. Aloysius. Bishop Gallagher, in a brief sermon appropriate to the occasion, mentioned outstanding characteristics of the ritual for such an event, and in referring to the erection of the new church on the old site, hemmed in as it was on all sides by towers of worldly commerce, declared St. Aloysius would continue to stand as a spiritual challenge to modern materialism.

The pastor of St. Aloysius then outlined the various records and documents placed in the cornerstone for the benefit of a future age. Principal of these was a manuscript in parchment, a copy of which is the following:

IN THE NAME OF THE FATHER, AND OF THE SON, AND OF THE
HOLY GHOST. AMEN.

In the day when this manuscript may be read by our posterity, let it be known that His Lordship, the Right Reverend Michael James Gallagher, Bishop of Detroit, following his illustrious predecessors of happy memory, namely Bishops Rese, LeFevere, Borgess and Foley, and now ably governing this See in the twelfth year of his Episcopate;

WHEN His Holiness, Pope Pius XI, is now reigning in the ninth year of his glorious Pontificate, and who has for his Secretary of State, His Eminence, Eugene Cardinal Pacelli;

WHEN His Excellency the Most Reverend Pietro Fumasoni-Biondi, Archbishop of Dioclea, is the Apostolic Delegate to this country;

WHEN there are four living members of the Sacred College of Cardinals in these forty-eight United States, namely His Eminence William Cardinal O'Connell, Archbishop of Boston; His Eminence Dennis Cardinal Dougherty, Archbishop of Philadelphia; His Eminence Patrick Cardinal Hayes, Archbishop of New York; and His Eminence George Cardinal Mundelein, Archbishop of Chicago;

WHEN His Grace, the Most Reverend John T. McNicholas, O.P., Archbishop of Cincinnati, is the Metropolitan of this great Province to which the Diocese of Detroit belongs;

WHEN The Right Reverend Joseph Casimir Plagens, Auxiliary Bishop of Detroit, and the Right Reverend Monsignor Francis J. Van Antwerp, Prothonotary Apostolic, are Vicars-General of this Diocese;

WHEN the Right Reverend Monsignor John M. Doyle, Prothonotary Apostolic, is Chancellor of the Diocese, Right Reverend Monsignor Stephen S. Woznicki is Secretary to the Right Reverend Bishop, and Mr. Jeremiah J. O'Connor is the Lay-Director of the new Holy Sepulchre Cemetery;

WHEN the Right Reverend Monsignor John M. Doyle is the Pastor and the Reverend William J. Fahey the Assistant of this Parish of Saint Aloysius;

WHEN His Excellency Herbert Hoover is the President of this greatest nation on the face of the earth, the Honorable Frederick W. Green is the Governor of the large Commonwealth of Michigan, and the Honorable Charles W. Bowles is the Mayor of this Dynamic City of Detroit, fourth in population throughout the Union;

WHEN the Continent of Europe, the World War having ended eleven and one-half years ago, is slowly returning to its normal conditions;

WHEN within a very remarkably brief period of years, marvelous inventions and discoveries have brought about tremendous progress and advancement not only in all of the natural sciences but also in the industrial world—without doubt the professions of medicine and surgery have offered the greatest direct benefits to humanity—but special mention must be made, firstly, to the outstanding development of “Radio,” the means by which the human voice is clearly transmitted through the air to the most distant places, and secondly of “Aviation,” which has been given a great impetus because of the achievements of Colonel Charles A. Lindbergh; the movie-tone and television are still in their infancy;

WHEN the Ambassador Bridge, spanning the Detroit River, was completed a year ago, and the Vehicular Tunnel under the same river is soon to be opened for public use, joining this City of Detroit to the Dominion of Canada;

WHEN during the fifty-seven years in which this Saint Aloysius Parish has existed, there have been only two Pastors, it is recalled that the Right Reverend Monsignor Ernest Van Dyke, its first Pastor, after having faithfully performed the duties of his office for half a century, was summoned to his eternal reward on April 2, 1922;

This day, the first in the month of June in the year of our Lord nineteen hundred thirty, in the presence of a great number of the clergy and a large concourse of the faithful, and amid the ancient splendor of pontifical ceremony, blessed and laid the cornerstone of the new Saint Aloysius Church, which has been designed by the firm of Architects known as Donaldson & Meier, and which has to be completed within the period of four months by the W. E. Wood Construction Company.

ALL FOR THE HONOR AND GLORY OF GOD AND THE SALVATION
OF IMMORTAL SOULS

Contents of the cornerstone also included a representative number of secular and religious publications, official church and government records, coins and bills of the country, various directories, etc. Also were included:

Map showing stations broadcasting "Catholic Hour"; schedules of noon-day Lenten Sermons and Tre Ore Services from 1923 to 1930; doctrinal lectures by Rev. Bertrand L. Conway, C. S. P., from April 8 to 22, 1923; etching of St. Aloysius Church by W. H. W. Bicknell; picture of St. Aloysius main altar before last Mass in old church; picture showing center aisle and sanctuary; Rt. Rev. Msgr. E. Van Dyke's memorial card; Rev. Elmer A. Guettler's memorial card; picture of Annie Stanton, Msgr. Van Dyke's housekeeper; picture of Rt. Rev. Msgr. J. M. Doyle, pastor; record of

those who designed, wrought or supplied material for new church building; various details of the new Chancery Building, and several Chancery Office forms, including ante-nuptial agreement, dispensation blank, instructions to be observed on occasion of the administration of the Holy Sacrament of Confirmation, Indulgentia Plenaria, Faculties of the Diocese, and Jurisjurandi Formula; facts concerning Sacred Heart Seminary, Holy Sepulchre Cemetery, and sketch of proposed new Cathedral; officers of the Holy Name Society, as of June, 1930; Holy Name Pledge; Bishop's letters; details of School Question in Michigan; two pictures of Bishop Gallagher, with Episcopal Coat-of-Arms; picture of Bishop's old home, as well as the Bishop's personal history as contained in newspaper and magazine articles.



DEDICATION DAY

PROCESSION PASSING THROUGH PART OF OVERFLOW GATHERING

The Dedication

*Representative gathering for opening ceremony—Sermon by
His Excellency the Most Reverend Bishop of Detroit*

IT WAS on Columbus Day, October 12, 1930, that the new church was dedicated by His Excellency, the Most Reverend Michael J. Gallagher, D. D., Bishop of Detroit, in the presence of a congregation that filled each of the three portions of the building to the utmost and then overflowed by the thousands into Washington Boulevard. The colorful nature of the dedicatory ceremony and the large and distinguished audience provided a pageant of reverence not often seen in Detroit. The assembly included secular leaders of every faith, Congressmen, Judges, School Officials, the Mayor of Detroit and other City Executives, augmented by a gathering of well-known private citizens and members of the old church, many of whom on the previous Easter morning had attended the last Mass there and had witnessed the first step in the destruction of the ancient building.

Inside the new church at the ceremonies of dedication there were present two hundred and fifty of the clergy, including, in addition to the Bishop of Detroit, the Auxiliary Bishop, Most Reverend Joseph C. Plagens, D. D., a representative group of the Monsignori, priests wearing the habit of every Religious Order in the Diocese, also several Religious Orders of Women. Throughout the congregation were hundreds of old members who had returned from elsewhere to participate in the launching of a new era on the part of "Everybody's Church" in the ever-busy heart of the City of Detroit.

A Colorful Sight

While thousands were unable to enter the building for the actual dedication, they had in the impressive procession of

the clergy and choirs from the street into the church a sight long to be remembered. The cross-bearer and the candle-bearers with a number of the clergy were followed by the Knights of St. John, in full uniform, then the Knights of Columbus, the surpliced choir of St. Aloysius Church with Prof. Marcus Kellerman, augmented by the Boys' Choir of St. Francis Home for Orphan Boys in purple robes. Following these came the religious in their respective habits, the Monsignori in purple and finally the officers of the Mass, their sacred vestments of gold and crimson gleaming brightly in the sunlight.

After the blessing of the new church by the Most Reverend Bishop, Solemn High Mass was celebrated by the Pastor, with Rev. Charles J. Linskey, M. A., as arch-priest, Rev. Emmett Hannick and Rev. G. Warren Peek as deacons of honor, and other former assistants and boys of the old church, now priests, acting as officers of the Mass. The latter included Rev. J. W. Courtney, deacon; Rev. Walter R. Hardy, sub-deacon; Rev. Edward J. Hickey, Ph.D., cross bearer; Rev. Ormond P. D'Haene, S. J., M. A., mitre bearer; Rev. Leo J. Ward, M. A., book bearer; Rev. Wm. J. Fahey, J. C. D., candle bearer; Rev. C. A. Doherty, crozier bearer; Rev. Leo P. Theisen, thurifer; Rev. Wm. F. Murphy, D. D., LL. D., and Rev. John C. Vismara, D. D., masters of ceremonies, and Masters Joseph and John Glaser, as acolytes.

It was during a scholarly sermon by Bishop Gallagher that reference was made to the new St. Aloysius as "a church for the entire city of Detroit, a Cathedral for grand occasions and a quiet and beautiful place of meditation and prayer, open to all."

Archbishop McNicholas

Bishop Gallagher added:

"Detroit, as you all no doubt know, is a suffragan diocese of the Metropolitan Archdiocese of Cincinnati, presided over by Archbishop McNicholas. Early this morning a telegram from the Archbishop was received by Monsignor Doyle. This reads:

"Sincerest congratulations on your great achievement. May old St. Aloysius Church serve religion with ever-increasing measure. Situated as it is in the very heart of the downtown business center, where the people may adore the Lord of Lords and the Host of Hosts, may it preach in its new abode to citizens of every class, enlighten those in darkness and comfort those in sorrow.

"Signed: John T. McNicholas."

"Many other telegrams have been received by Monsignor Doyle, but it is impossible at this time to read them all to you."

The Bishop's Sermon

After recalling the lesson in the Mass of the day—the eighteenth Sunday after Pentecost—Bishop Gallagher continued:

"When King David of old, known in ancient scripture as a man of blood and war, had conquered, through God's help, all of his enemies, and was living temporarily in the midst of a widespread peace, he consulted the Prophet Nathan and expressed to him a repentant thought that was stirring him deeply. On all sides he saw the elaborate palaces that had been erected for the king and the princes of Israel, and the splendid dwellings that were occupied by the chosen people themselves. While stone and cedar were none too costly material and no amount of labor too great for their individual homes, yet the Ark of the Lord was still housed within the curtains of a commonplace tent. When the Prophet urged David to do all that was in his heart, as the Lord was with him, the

king decided that he would raise a temple to the Most High that would in its beauty and grandeur overshadow any dwelling ever built by man. He would do this, not because God was his Creator and the Source of all creation, but out of pure gratitude alone for God's innumerable blessings.

"Receiving the approval of the Lord, he gathered the vast people of Israel and explained to them the holy plan that by now was so dear to his heart. It was received with enthusiasm and universal acclaim, and in practical response to his appeal, the men of Israel gave generously and willingly of all their possessions, and not the men only, but the women, too, brought to David their most precious treasures—their necklaces and armlets, their valuable ornaments in gold and silver, and their precious stones—and these they laid at the feet of their king so that out of their wealth the raising of a suitable temple might be undertaken.

"In God's wisdom it was decreed that Solomon and not his warrior father should have the honor of erecting that great tribute to God. Its construction was of large and costly stones, of the rarest of timber, and an almost unlimited profusion of the purest gold. Within it were ornaments that were rich and beautiful, and freely given. But with all this grandeur, the supreme glory of the temple was not a material one, but the many and extraordinary marks of Divine favor with which it was honored. It contained the Ark of the Covenant, solemnly brought with all the holy vessels from the city of David, and within the Ark were the two tablets of stone given unto Moses for the guidance of Israel. From this holy place were heard those Divine Oracles in audible voice as often as God was consulted in behalf of His people.

"After seven years, Solomon, as promised to his father David by God, succeeded in establishing as an abode for the King of Heaven, an earthly palace

that was gorgeous in its beauty and inspiring in its magnificence, a building that surpassed in untold degree even that of Baalbek or any of the other famous temples erected by the pagans to their false gods. It was at the dedication of this material tribute by Solomon to the power of God that the Holy Fire came down from Heaven, and the glory of the Lord filled the sacred house. As the Israelites from all the land gathered for the solemn feast, their king stood before the altar and prayed to the Lord of Creation to look down within the temple and to hear the petitions of his people. From above the Holy of Holies the voice of God was heard, giving assurance of His Divine pleasure, and promising that 'my eyes also shall be open and my ears attentive to the prayer of him that shall pray in this place.'—(II Par. VII : 15.)

Tribute to God

"The lesson to all is obvious," Bishop Gallagher continued. "Any one who imagines that the money given to build a church is wasted is not in accord with the will of Almighty God. Standing before God the Creator, God the Redeemer of all mankind, we are but dust and ashes. All through the Scriptures and Divine Revelation we have proof that there is nothing in the material world too good to offer the Almighty. He not only encouraged the Israelites to build the temple, but He Divinely revealed to them the design to follow, with every detail, even to the vestments of the priests. Thus He gave His people definite assurance of His pleasure at the homage such an imposing structure offered Him. Not only did He sanction the building of the temple in all its splendor but in later days He approved the movement to restore it.

"If the vast temple erected by Solomon in his day—and that temple, too, merely the figure of the Church to come under the New Law—pleased the Creator of us all, surely such an act is equally

pleasing to Him after He gave His only Son to die upon the cross for us, and when the Divine Presence is really and everlastingly with us. In the hearts of the faithful there can be no doubt.

"It is not a new cry—this criticism which we sometimes hear of the cost of God's church. The same sentiment was uttered two thousand years ago by one who early and ignominiously failed our Lord and Savior. When St. Mary Magdalene broke the alabaster vase of precious ointment with which to anoint the feet of Jesus, it was Judas Iscariot who complained: 'Why was not this ointment sold for three hundred pence, and given to the poor?' And in the Gospel of St. John, we find the holy writer adding that this objection of Judas was made 'not because he cared for the poor, but because he is a thief.' (Chap. XII:5-6.)

Love of the Poor

"There are examples in plenty today of men like Judas, who, caring nothing for the poor, use such a pretext in order to retain their worldly goods rather than to offer even a portion of them as tribute to their Creator. The increasing accumulation of personal wealth too often has made the poor poorer and has failed to add anything to the glory of God.

"An outstanding mark of the Catholic Church down the ages and in every land today is its love of the poor, not a showy, shallow, hypocritical love, often displayed for human praise, or to appease a troubled conscience, but a genuine and practical affection that finds its cause and its ideal in the perfect love of Our Savior for the less fortunate of mankind. Temples such as this new St. Aloysius are the material proof of the Church's love for Jesus Christ and of a fitting appreciation of His Divine Presence. They provide the devotional environment so essential to man as a human creature for the adoration of his God, and for his own salvation. They, too, are firm evidence of the universal love of the

Church for the poor, who find in them the one and only abiding sanctuary where all men are equal, and a refuge for that solace which a self-centered, ever-changing world cannot give."

Three in One

Bishop Gallagher then referred directly to the occasion of his presence. "When it became necessary to enlarge the seating capacity of St. Aloysius Church, and inspectors warned us that the old place was no longer safe, a real problem presented itself to the pastor. How, in such a small enclosure, would it be possible to erect a building capable of seating 2600 people? This was the definite and puzzling question to be answered by Monsignor Doyle. With the assistance of the architects, Donaldson & Meier, this three-floor structure, the result of long and careful planning, is the concrete answer. Just as there are Three Persons in the Blessed Trinity, so here, suitably, there are three churches in one, all three centering on the one main altar. This is the first attempt, we believe, to construct a church of this nature, practical in its use, devotional and strictly ecclesiastical in point of architecture, and full of religious symbolism.

"Monsignor Doyle is to be warmly complimented upon such a successful

completion of a most arduous task. It is a magnificent church, an appropriate Sanctuary of Our Lord and Savior, and will long give the consoling comforts of faith to those thousands who take advantage of its central location.

Old Site Preferred

"In passing I might add that several years ago the sale of this downtown property was discussed. The suggestion was made that a site for the new St. Aloysius Church be purchased a block or so away, thus allowing a million dollars to accrue to the church treasury through the difference in cost of the two sites. We decided against it, feeling that Washington Boulevard, with all its tradition, was the proper place for the new church, just as it had been for the old.

"When in Rome last year, having in mind such an occasion as this, I asked the Holy Father for the privilege of granting the Apostolic Blessing. The request was kindly granted by the Sovereign Pontiff; therefore, I will now give you the Papal Blessing and also the plenary indulgence under the usual conditions."

Whereupon the desired blessing was given to the large gathering as all knelt before the Bishop.



Honor to Whom Honor Is Due

Pastor's Acknowledgment

AND now a parting word in appreciation of all who coöperated with one another to create St. Aloysius as it stands completed today. Preëminently come the architects, Donaldson & Meier. They were far from unknown when selected for the task. Already to their credit in ecclesiastical building they had the Sacred Heart Seminary, the Chancery Building, as well as many other complete parochial plants and institutions throughout the diocese.

In Mr. Walter R. Meier, the well-known junior partner, we had one whose entire training had been in appropriate atmosphere. A son of the late Henry J. Meier, former member of the firm with John M. Donaldson, he early passed through the parochial and high schools of Detroit and then went on to the Department of Architecture in Cornell University. It was there that he obtained the McGraw Scholarship, as well as the Sands Medal in design, and other collegiate honors. The former resulted in an extensive trip abroad, the first of many in order to study in detail the old cathedrals and other marvelous creations of his adopted art in France and elsewhere in Europe. It was in this manner that he reached first hand the conclusion of so many learned men in the profession as to the perfection and completeness of medieval workmanship so fully expressed in ecclesiastical structure. He found intervening years have given nothing to the art, but rather that much has been lost.

With the mellowness that came from intimate acquaintance with such architectural masterpieces, Mr. Meier personally and whole-heartedly undertook the planning of the new St. Aloysius and in its successful completion felt, as did others associated with him, that it was the most satisfying of all his work along this line, both as to its harmony

with church tradition and the striking and pleasing nature of the total effect. Always a thorough student of all that pertained, even remotely, to his life's work in secular and church architecture, Mr. Meier early established national distinction among the other members of his profession, many of whom, since viewing



WALTER R. MEIER

the new church, have expressed the conviction that it is undoubtedly the crowning effort of his professional career. Mr. Meier had the privilege of being the first layman to receive Holy Communion within the new church on its dedication day.

In the actual construction, the architects had the services as general contractors of the W. E. Wood Company. Under the exacting attention of Mr. Henry J. Brennan, the work progressed

with a smoothness of efficiency that was remarkable in view of the complications unexpectedly arising from time to time. On the completion of the general structure, the work of detail outside and inside followed in rapid succession, each of the artists giving of his or her best and



WILLIAM C. CROWLEY

responding willingly to the major necessity of speed without sacrificing in any way the perfection demanded of all.

In lighting and decoration by Rambusch, there were created, out of the fullness of many years of experience, designs peculiarly suited to the unusual nature of the church interior. Free scope and deep study in research and effort on the part of others added further original creations, each in its own sphere a credit to a Parducci, a Cashwan, a Bernasconi; as also on the part of those artists who contributed of their remarkable talents

in rare pottery and tile, in lofty mosaics, and in significant windows, namely Mary Chase Stratton of Detroit; Hildreth Meiere of New York, and Anne Lee Willet of Philadelphia.

In their various capacities all merit our heartfelt appreciation for a grouping of color and form, of light and shade, and of tone and harmony that must be pleasingly manifest to those who visit the church. To these we would add and gratefully acknowledge the generous gift of Mrs. Elizabeth Sullivan Crowley in the donation of \$25,000 for the main altar in memory of her late husband, William C. Crowley; and the enthusiastic direction of our own Bishop, without whose inspiration and encouragement the new St. Aloysius Church would not exist. In this respect it stands as another memorial to his twelve years' administration—an administration distinctive in practical accomplishment through the unprecedented upbuilding of the church in Detroit.

To these and to the many others unmentioned who assisted in any degree, we offer on behalf of St. Aloysius Church the culmination of our gratitude at the Altar of God, knowing that whatever measure of success was enjoyed by any and all in the erection of this new temple was possible only through His abiding grace.

In acknowledgment of His supreme and everlasting glory and to the honor and mercy of His Divine Son and the intercession of Our Blessed Mother, while not failing to recall the exemplary life of our beloved patron, the pure and youthful St. Aloysius, we offer this new church as a heritage from the old, not only to the Catholic people of Detroit, but also to all those who, from whatever city and whatever land, will at one time or another find solace within its doors.

LAUS DEO SEMPER

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